DOCUMENT RESUME

ED 426 002 SO 028 931

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TITLE Seminar for Research in Art Education - Research Abstracts for the National Art Education Association Conference (New Orleans, Louisiana, March 19-23, 1997).
INSTITUTION Seminar for Research in Art Education.
PUB DATE 1997-00-00
NOTE 37p.
PUB TYPE Collected Works - Proceedings (021)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Art; *Art Education; Curriculum Research; Educational Practices; Educational Research

ABSTRACT

These abstracts are of the research presentations of the National Art Education Convention of 1997. The New Orleans 1997 Seminar for Research in Art Education (SRAE) Abstracts includes the 61 accepted proposals and the 11 task force and meeting presentations. They reflect an ongoing wide range and expanding mass of interests both traditional and tangential to the field. The abstracts of the convention presentations are arranged in alphabetical order by affiliation and title of the session. (EH)

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Abstracts of Research Presentations

National Art Education Association Conference
New Orleans, Louisiana

SO 028 931

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SRAE

Seminar For Research In Art Education

A B S T R A C T S

1997

AN AFFILIATE OF NAEA

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Seminar for Research in Art Education

Research Abstracts
for the
1997 National Art Education Association Conference
New Orleans, Louisiana
March 19 - 23 1997

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by Kathleen E. Connors, *Abstracts* editor.

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About the Abstracts

It is in keeping with the charge of The Seminar for Research in Art Education to promote annually "the exchange of ideas about research and inquiry into the field of art education," SRAE publishes the *Abstracts* of the research presentations of the National Art Education Convention. Also, to insure wider access and to facilitate the expansion of a network of research exchange, *Abstracts* of SRAE presentations have been included on ERIC database since 1995.

The past decade has been witness to many changes in art education. These changes have been reflected in both the subject matter researchers have pursued and the way in which we have organized our publication. In 1990, for the Kansas City National Art Education Convention, Mary Stokrocki was able to organize the presentations in *Abstracts* according to special interest areas such as multicultural, aesthetic, art critical, descriptive, empirical, evaluative, art critical, evaluative, historical, phenomenological, semiotic. Such organization, because of current research trends that tend to be not so easily categorized and more multidimensional (e.g.: aesthetic/multicultural; descriptive/historical, etc.) would pose quite a challenge to any editor.

All types of research have been traditionally embraced by SRAE. Dave Burton, in his introduction to the SRAE *Survey of Research Interests Among Art Education Researchers* recognized that "the way in which data is gathered, analyzed, and presented gives very basic insights into what kind of knowledge we value." Burton determined that art education researchers read widely outside the field, work with a range of populations, and are expanding their research interests. Dave Burton's survey conclusions were proven to be correct. Diversity of research presentations at the 1992 NAEA Conference in Phoenix caused *Abstracts* editor Peter Smith to simply list research presentations alphabetically by author.

Again, for the NAEA Conference in Chicago (1993), *Abstracts* editor, Peter Smith, published the presentations alphabetically by author saying, "these types of research are so various" that any categorical organization was not practicable. Presentations included both traditional topics as well as newer assortments which explored developmental issues, examined imaging processes, computer usages in art education, and inquired into transfer. Such innovative and various research continued to be reflected in the abstracts published for the 1994 Baltimore NAEA Conference.

Abstracts from the 1995 NAEA Conference in Houston replicated parity in increased slot allotments for researchers, included ongoing activities of NAEA's new research task forces, and continued topical and procedural diversity.

The San Francisco venue accommodated some 200 additional slots of which SRAE received a proportional share. SRAE formalized its new review process with the 1996 proposals. Proposals for the 1996 and 1997 conferences were blind reviewed by SRAE's president using the form below. SRAE officers worked closely with the Conference Coordinators(Deborah Cooper, 1996 and Jerry Miller 1997) to insure accuracy of the *Abstracts*' contents.

In 1996, it was proposed that authors who wish to have their institutional affiliation noted in *Abstracts* should designate this by including it on the contents side of their proposal. SRAE does not receive the other side of the proposal form. It was also proposed that co-authors should be included with the proposing author. These suggestions still need to be considered since we have yet to receive such information on all forms.

The New Orleans 1997 *SRAE Abstracts* includes not only sixty (61) accepted proposals but also eleven (11) task force and meeting presentations. They reflect an ongoing wide range and expanding mass of interests both traditional and tangential to our field.

Special thanks to Read Diket for her advice and guidance in creating this year's edition of *Abstracts* as well as allowing me to paraphrase her excellent history of the abstracts from last year's issue. Also, many thanks to Tom Brewer and Patrick Fahey for their expert help in proof

reading this document. Their practical and insightful contributions certainly added enjoyable exchanges to the creation of the 1997 issue of the *SRAE Abstracts* . The tradition of using the cover design created at the University of Southern Mississippi by Tom Brewer and John House is once again honored in this issue.

Kathy Connors, Editor
SRAE ***Abstracts***, 1997

SRAE Proposal Review Rating Scale

- Proposal #_____is:

  1 2 3 4 (1 = average, 5 = above average/excellent)

- **The Following criteria is to be used for evaluation:**

  1) Is well written using correct APA Manual style, grammar, syntax, etc.?

  2) Is it based on solid research assumptions and literature?

  3) Does it offer a timely and insightful perspective?

  4) Is it of interest to the general NAEA membership, e.g., artists/educators/researchers?

  5) Is it concise and to the point (within word limitations)?

- **Check One:**

  _____ Accepted

  _____ Accepted with Conditions (see comments)

  _____ Rejected

- **Comments:**

SRAE Abstracts
1997
in alphabetical order

Presenter: Patricia Amburgy, The Pennsylvania State University
Title: Art and Politics in Chicago Public Schools 1890 - 1910

At the turn of the century Chicago was the site of many educational innovations, including the work of Francis Parker at the Cook County Normal School, John Dewey at the University of Chicago, the Chicago Public School Art Society, and Jane Addams and Ellen Gates Starr at Hull House. Despite the surrounding atmosphere of innovation, Chicago public schools tended to be more conservative in approaching art education. This paper examines some of the conflicts over public schooling in art that occurred between teachers, school administrators, and citizens' groups from 1890 to 1910. It also examines the implications of such conflicts in the history of art education for the status of art teachers and art teaching today.

Presenter: Albert A. Anderson, The Pennsylvania State University
Title: Art Instruction Books, Treatises, and Manuals Published in the United States through 1865

This presentation will examine a representative selection of what are currently known to be nearly 200 early titles on the subject of art instruction published in the United States from the late 1700s through 1865 (Drepperd, 1946; Marzio, 1976; Schimmelman, 1990). These include drawing manuals, aesthetics and art history texts, treatises on the fine arts, drawing cards, books of drawing studies, and other printed documents intended specifically for instructional purposes. These materials, many now little known and extremely rare, document the early development of American art education and precede by many years what art historians consider the modern period of American school art which begins with Walter Smith and the Massachusetts Drawing Act of 1870.

Beginning in the late 1700s, the first domestically published materials for education in the visual arts began to appear in American schools and homes. These included essays on the virtues of the fine arts, manuals designed to assist artists' mastery of drawing and painting, anonymous drawing instruction books, and at least one published oration on the principles of taste. After 1800, drawing manuals for the instruction of both children and adults and other types of instructional publications began to appear in significant numbers, some without identified authors but also many written by prominent artists and educators of the day including Maria Turner, Rembrandt Peale, John Rubens Smith, William Bentley Fowle, John Cadsby Chapman, John Clark, Mary Ann Dwight, Elizabeth Peabody, Mary Peabody Mann, Benjamin Coe, William Minifie, and John Latrobe. In addition, aesthetics and art history texts by Archibald Alison, Josiah Holbrook and others also made their debut.

References

Drepperd, C. (1946). *American drawing books.* New York: The New York Public Library.
Marzio, P. (1976). *The art crusade: An analysis of American drawing manuals, 1820-1860.* Washington, DC: The Smithsonian Institution.
Schimmelmen, J. (1991). *American imprints on art through 1865: An annotated bibliography.* Boston: C. K. Hall.

Presenter: K. B. Basseches, Washington, D. C.
Title: Framework for Exploration, a Reintroduction to Florence Cane's Contributions

This paper serves to reacquaint art teachers with the contributions to art education made by Florence Cane through her book, *The Artist Within Each of Us* (1951). Working as an art educator from the mid 1920's to the 1950's, Cane devised strategies that reflected her interest in the artist as a whole person. Innovative in her day, Cane's methods are still recognized by art therapists, however, they are not remembered by the audience she intended to reach: art educators. Florence Cane died prematurely in 1952, one year after the publication of *The Artist Within Each of Us*. Therefore, she did not live to promote her book, or to use the book as a vehicle to advocate for her ideas.

While Cane's perspectives on the therapeutic benefits of art and art making in the classroom have been overlooked in favor of other philosophies--with the increases in class sizes, the inclusion of ever more difficult and troubled students, and the decreasing funds for school services in today's inner city public schools--such a student oriented program could greatly enhance the art teacher's battery of effective lessons. Thus, in the 45th anniversary year of the *Artist Within Each of Us*, it is time to examine how Cane's methods could provide art teachers with the avenues to reach students through their art making.

Presenter: Flávia Bastos, Bloomington, IN
Title: Connections: A Survey of Brazilian Art Educators

As a Brazilian doctoral student in the United States, I am interested in bridging the thoughts about art education issues with my Brazilian heritage. This study seeks to unveil the current art education practice and goals being promoted in Brazil. The selection of Brazilian art educators affiliated with INSEA (International Society for Education through Art) for participation in the study is because international association membership can be used as an identity criterion to identify change-oriented art educators.

This study explores critical issues in art education, such as feminism, cultural identity, aesthetics, non-mainstream art forms, and social issues. Connections between art education scholarly work in the United States and Brazil are explored. Content analysis of returned surveys focuses on identifying the unique aspects of Brazilian art education as well as those shared with the U. S. This research will add to the art education collaborations between these two countries.

Presenter: Patricia Belleville, Champaign, IL
Title: Style Categorization Using Taxonomic Structure

This study considers the relationship between the taxonomic structure of art and its utility in teaching art to ages 4 to 6. The taxonomic structure of art may indicate how children organize their ideas about works of art. The taxonomy levels used are basic, superordinate, and subordinate. One hundred and fourteen children participated in the study. The children categorized art by style at different taxonomic levels. The study showed that the basic levels may not be the easiest level to categorize art at. The superordinate level may prove easier for young children. The results suggest possibilities for how the art curriculum could use this structure to teach the concept of style.

Presenter: Barbara J. Bensur, Frostburg State University
Title: Research Project Which Evaluated Factors That Influence Children's Drawing Behavior

This presentation will review a research project which evaluated factors that influence children's drawing behavior. One hundred twenty children between the ages of 4 and 10 were administered five drawing tasks (Dennis, 1987), two tests of working memory (Case, 1985), and a visual motor integration task (Beery, 1989). The results of this study indicate that children's drawings are influenced by three factors. The possession of a learned repertoire of drawing devices, the ability to recall a number of these devices and hold them in short term memory and the capacity to attend to the appearance of the object regardless of the internal structure the child may possess for that object.

Recently research has focused on mental processes used by children as an explanation for the changes in their drawings (Dennis, 1987; Bensur & Eliot, 1993). Drawings requiring manipulation of spatial components have been used primarily to examine children's mental processes. Duthie (1985) reports children represent space in their drawings by reconciling internal structures with the demand of the drawing task. Children prioritized spatial drawings in three categories: (1) the need to show independent existence and completeness of each object, (2) to show order as importance of the objects, and (3) to allow enough room to include all objects they think should be in the picture. Duthie points out that as the number of parts of the task increase, reconciliation becomes increasingly difficult. Bensur (1995) found that ten year old children were consistently able to accurately arrange multiple figures into spatially complex scenes as opposed to six year olds who arranged the same figures on a single base line.

In an effort to identify reasons for changes in children's drawing development, this study focused on three variables; Dennis' Five Drawing Tasks (1987), Beery's Visual Motor Integration Scale (1989) and Case's Working Memory Task (1985). The drawing tasks and the visual motor integration scale were selected because of the increasingly complex nature of the tasks. The working memory scale was selected because of Case's assertion that general cognitive level is a function of growth in information-processing complexity. This growth is evident in working memory.

This study is significant because it proposes a new way of evaluating children's drawing. The drawing tasks of multiple figures in complex spatial arrangements help to illustrate the repertoire of drawing devices developed over time. The evaluation of children's working memory helped to illuminate possible reasons why some children can handle very complex drawing tasks and others cannot. The culmination of the analysis yielded a theory of drawing development for both scenes and figures as constrained by cognitive development.

Presenter: Paul Bolin, The Pennsylvania State University
Title: Reading Is Believing, Or Is 'It?.

This presentation challenges how history is researched and written within the field of art education. In this presentation I examine the writings of more than 15 historians of art education and general education, as they each discuss a single event within the history of art education. In doing so, I point out and discuss considerable differences in how these writers approach the recording and interpretation of this one particular historical incident.

The historical episode analyzed by these many writers is the Massachusetts Drawing Act of 1870. This law established the study of drawing as one of nine required subjects taught in all Massachusetts public schools at that time, and was the first legislation of its kind passed in the United States.

During the last 125 years many writers have discussed circumstances surrounding the Massachusetts Drawing Act of 1870. In examining the writings of these various historians I have come across numerous errors and misinterpretations about this drawing education law. Some of these

mistakes by historians have been minor, such as misplaced punctuation marks when transcribing an earlier document. In other cases, major errors in historical accounts have greatly distorted our understanding of this important piece of art education history. These problems within our field must be examined. The following questions form the basis and motivation for this research: What mistakes and misinterpretations about the Massachusetts Drawing Act have been written into the history of art education? How have these errors and misreadings affected how this important historical event has been viewed? What does the discussion of these particular errors in art education history mean for how other published events in history or other non-historical writings are read?

Through this presentation I examine a number of these historical writings to show that, as readers of history (and readers of anything), we must be academically critical and not accept as "fact" all of what we read. This presentation also acts as a challenge for historians of art education to do all we can to "get the story right.

Presenter: Judith Burton, Teachers College, Columbia University
Title: Report On The Work Of The Task Force On Student Learning

The Task Force on Student Learning consists of 15 core members representing the interests of all levels of schooling including teacher education, museum education and special education. The group has designed an ambitious multi-leveled/multi-context two year group research project. The central focus of the project is to identify how art teachers think about the growth and development of their students and how they convert their knowledge 'on the spot' and within the flow of classroom activities to promote learning. For instance, data collected to date begins to reveal 1) an array of different kinds of "offering" responses art teachers use--both verbal and gestural, 2) an array of "inviting" responses--verbal, gestural and graphic employed by students; the data also reveals 3) some of the network of contextual influences that become salient in the teacher-student-learning interaction.

The presentation will include some of the video footage from which the data have been derived and some of the interview materials collected from teachers and students. Members of the core team will discuss how they developed the criteria for the analysis of data and reflect on their preliminary interpretations. It is hoped the research teams developed during the past year will join the discussion with their findings.

Presenter: Karen Lee Carroll, Maryland Institute College of Art
Title: Increased Studio Expertise: Qualitative Changes in Teaching

How does increased studio expertise change the nature of what art teachers do in their teaching? Coca Cola has sponsored Fellowships for art teachers enrolled in the MFA program at the Maryland Institute, College of Art. As they become increasingly involved with the generation of a body of independent work, they also begin to make changes in their teaching.

Their reports, compiled from a series of reflective letters, suggest that increased studio expertise does qualitatively change how teachers think about art, its value and nature, and how meaningful experiences for students might be constructed. Teachers report a renewed awareness of the vulnerability of being a student and of the challenge inherent in letting go and taking risks. Their assumptions about the nature of art have to be revisited. They report a new found confidence that informs their teaching. Also, they have begun to make changes which range from redesigning their curriculum and their teaching spaces to the way they construct and engage students in critical dialogue.

An introduction will be provided by the Graduate Director for the Program. Participants from the program will discuss and illustrate the changes they are making in their teaching as a result of their return to the studio.

Presenter: Li-Tsu Chen, Indiana University
Title: Critical Examination of Cultural Influence on Children's Drawing From the U. S. and Taiwan

This presentation will clarify relationships between cultural factors and children's graphic expression by examining cross-cultural similarities and differences in children's drawings from Mid-western United States and Taiwan. Seven hundred and seventy drawings have been collected and analyzed in three major aspects: configurations of house drawings, spatial presentations, and variations of graphic elements. Children's graphic features will be compared and presented in detail. Possible factors influencing children's graphic expression also will be discussed. This cross-cultural comparative study offers valuable insights to those concerned with children's modes of visual expression and their interactions with cultural environments.

Presenter: Mika Cho, California State University
Title: The Influence of Culture and Demographics on the Valuation of Art

Many artists and art educators myopically consider monocultural art to be multicultural as long as the culture is not Western culture. For example, is teaching Japanese art or Diego Rivera's Mural paintings multicultural art? While many art educators think so, some don't. Many ethnically diverse artists promote art within their cultures as if it were multicultural art.

This presentation focuses on several key questions in art education that clarify the relationship between art and culture. What does culture have to do with art education? What is multicultural art education? How should art be taught in a culturally diverse classroom? For example, should one use the same perspective and teaching method with students from diverse cultures? Do students have to understand a specific culture before they can meaningfully interpret its art? Culture has posed many questions and/or issues in art education; however, culture can not be grasped with our hands and easily seen, it must be experienced. To answer these questions, and document the differences and commonalties in the valuation of art in diverse cultures, a survey was developed and administered to students majoring in art, art educators, and artists. The result of the survey addresses the questions above.

Teaching art and art education to diverse populations of students requires ongoing experience and understanding of other cultures. To know of the rôle, influence, and value of culture in art education, this presentation will provide 1) information about the cultural antecedents of art education, 2) suggest structural changes in art curriculum, and 3) a rationale for a stronger emphasis on art education in diverse cultures that currently do not value art as a valid academic subject. Armed with this knowledge professors of Art Education can truly become multicultural educators and not just purveyors of non-Western art.

Presenter: Robin E. Clark, Western Michigan University
Title: Trifling With Art

Within this country's schools today an unsettling similarity or sameness may often be observed in the artworks of many pre-adolescent and adolescent students. While several social and developmental characteristics that are typical of this age group (particularly as they may be observed within the context of school), may contribute to this "sameness" or lack of divergence in students' art products, it is also thought to be symptomatic of shallow or nonexistent personal involvement both in the work's conceptualization and its final outcome (Smith, 1995; Smoke, 1996; Sullivan, 1993). DBAE, and the expansion in art content that it has endorsed, has been suggested as one of the main culprits for the breakdown of quality in many art programs (Greenberg, 1996; Mims & Lankford, 1995); as have faulty instructional methods and strategies (Smith, 1995; Smoke, 1996); inadequate educational

resources; deficient teacher preparation programs; lack of advocacy among administrators and those preparing to become administrators; and misguided, impractical, esoteric research in the field (Mims & Lankford, 1995), to name only a few appearing on a lengthy list of "overturned stones" to date. It may be noted that many of these concerns seem primarily linked to teacher and curriculum driven approaches to art instruction (Mims & Lankford, 1995), while others are more authentically student-centered in nature (Greenberg, 1996; Smith, 1995; Smoke, 1996; Sullivan, 1993). Undoubtedly, each of the concerns voiced has some definite bearing on the quality of student work produced in art classrooms across the country; however, in searching for the root of the problem of student detachment during the art making process, a reconsideration of what constitutes a state of "readiness" for artistic production would seem particularly valuable.

In this presentation, the following research questions will be explored from the perspective of key writings in the fields of art education, art therapy, fine arts, psychology, and philosophy; 1) If a work of visual art can be thought of as the mindful and intentional creation of a unique individual as well as a product that has ultimately flowed out of its maker's intense pre-cognitive and cognitive activities, then what pre-dispositions, if any, constitute a state of "readiness" for the occurrence of that process? 2) How does current classroom practice actively address the cultivation and/or development of personal "readiness" for the art making process? Assuming that each of the areas of concern listed in the paragraph above is at least partially responsible for the deterioration of students' levels of personal involvement while art making: 3) What prescription, if any, is available for immediate application in helping to alleviate the problem of student detachment in their art making? 4) What long-term, practical, student-centered solutions to the situation; if any, would appear to hold particular promise? and 5) What further implications for the future of art education, if any, are suggested by the common list of concerns above?

Presenter: Faith Clover, Arizona State University
Title: Building a Community of Learners Through Navajo Arts and Culture

Leupp Elementary and Middle School is a PK-8 school located 45 miles northeast of Flagstaff, AZ, in the SW corner of the Navajo Nation. Though part of the Flagstaff School District, it is physically isolated and culturally different from other Flagstaff schools. The students are 97% Navajo. Being so far from the heart of the Navajo Nation and close to border towns, the students have limited opportunities for immersion in their own Navajo culture. Cultural identity and positive self-image become issues as students encounter the dominant culture when they go into Flagstaff to attend high school.

This presentation will describe how, through collaborative research guided by a university art educator and a Navajo art teacher/medicine person, Leupp Elementary and Middle School is developing a broad community of learners that directs and assesses its own increasing knowledge of and respect for Navajo arts, history, and culture and their relationship to the arts and history of other cultures, leading to the planning and implementation of an interdisciplinary study of Navajo arts, language and culture, with the arts in a central role.

Within the local community a broad range of cultural and spiritual beliefs, from traditional Navajo to fundamentalist Christian, are represented. Non-native staff members hold additional values and beliefs. Interviews with staff have revealed their confusion about how to approach the teaching of Navajo culture. For this study, Navajo artists, elders, and medicine people have joined the staff, students, and parents of Leupp Elementary and Middle School to discuss and resolve these issues of cultural difference within the community. Surveys, interviews, journals, portfolios, photos and videotapes will be analyzed for evidence of the relationship between collaborative team planning and success in meeting school goals to enhance students' cultural identity and self-esteem through the understanding and appreciation of the arts of their own and other cultures.

Presenter: Alan Cunningham, Griffith University, Australia
Title: Nonaesthetic Values that Affect Children's Judgments of Art Work

This paper examines the way in which children's cultural values can interact with the process of making aesthetic judgments. This paper expands on the work of an earlier study that developed an Aesthetic-Response Model describing the way in which seven-year-old children made aesthetic responses to the artwork of their peers. A child who is accustomed to value "effort" and "time" as important may make judgments about art works that place a disproportionate value on qualities of time/effort/neatness. Cultural values determine artistic values. Values that are culturally embedded are not necessarily related to art but these values may have an impact upon the way a child may view art works. Results of this study suggest that teachers need to account for the influence of cultural values that may affect the way in which children value art works and the processes which children use in making aesthetic judgments.

Presenter: Elizabeth Delacruz, University of Illinois
Title: Re-Examining African Art: Multicultural Miseducation and Authentication in Art Education

This slide presentation examines characterizations of African art and artists in educational and cultural resources and focuses on the study of Royal Benin Art to exemplify the complexity and significance of authentic art historical research, authentic art making, and curriculum development. This study represents the collaborative art historical and curriculum research of Dr. Elizabeth Delacruz' and Dr. Joseph Uduehi, and focuses on recent research findings, insights, and resources --and continues from last year's well attended and well-received presentation to the NAEA.

Dr. Elizabeth Delacruz presents and analyzes historical and contemporary distortions of the meaning and significance of African art and artifacts and raises questions about the quality and authenticity of western documentations and representations of African art. Dr. Joseph Uduehi, descendent of a Royal Benin Chief, shares his first hand historical/cultural research and interviews with members of the Benin culture and highlights aspects of selected Benin art in terms of their spiritual, decorative and intellectual meanings. Dr. Uduehi focuses in particular on the specific iconography and color symbolism of Benin art, and discusses the spiritual significance of color for the Edo-tribe. On the basis of these analyses, Dr. Delacruz and Dr. Uduehi consider problems in current approaches to multicultural art education: cultural misappropriation, ethnic tourism, and the misrepresentation and trivialization of art. Dr. Delacruz and Dr. Uduehi pose an alternative model for multicultural art education curriculum research and development that utilizes authenticated study and a search for authentic meaning in one's own art making.

Time for discussion with participants regarding the problems of authentic African art historical research and authentic multicultural curriculum design and implementation will be allocated, and resources for the study of African and African American Art will be shared.

Presenters: Gene Diaz and Sebastienne Mundheim, New Orleans, LA
Title: An Autobiographical Account of Collaboration: Expanding Research and Practice

A dialogue between a visual artist and an educational researcher is the focus of this presentation. Sebastienne, a visual artist, and Gene, a researcher, will present the story of the evolution and development of their relationship in an autobiographical account. Their collaborative practices meet their professional and personal needs through dialogues that both enhance and expand their respective efforts in supporting the arts in education. This enduring relationship has provided

insight and enlightenment to them by offering the chance to share alternative perspectives to each, while allowing an expansion of theoretical and conceptual frameworks in which they both learn and grow. Their five-year relationship, based on a mutual respect for each other's dedication to furthering arts in education, has fostered and promoted their individual thinking about the arts, about the institution of education, and about the work of artists in schools and other social organizations. Gene and Sebastienne draw on examples of their work together from their first encounter as colleagues in a creative arts camp in New Orleans, to their on-going collaborative efforts in evaluations of art education programs to highlight both the advantages and difficulties of collaborative projects between teachers and researchers.

This presentation will consist of scripted dialogue, theoretical discussion and audience participation. We will stress the importance of remaining connected to both the practical and theoretical to create frameworks that help us make sense of our work. We will talk about the way that a discussion of social theory connects to practical solutions for everyday problems in classrooms, museums and community centers. We will ask for observations from the audience regarding their needs for creating connections across boundaries for teachers, artists and researchers.

Presenter: Read M. Diket, William Carey College
Title: Student Art Criticisms Considered as Creative Work

A cross-context comparison is made of text found in critical responses from five student populations--gifted junior high students participating in a summer program, college honor students attending and reporting art events, studio art majors taking art history course work, preservice teachers completing art methods courses, and graduate art education majors undertaking methods courses. The samples are used to demonstrate methodology for qualitative study of creative ways in which students of various ages and in differing art education contexts construct meaning.

Associations between creative development, semiotics (especially, world views), and constructivist learning environments are discussed in light of participants' responses to contemporary works of art. Selections, critical texts from each of the five populations, are examined for themes, meanings, and preferences. Student work is considered through the lens of an *evolving systems approach* (Wallace and Gruber, *Creative People at Work, 1989*). Wallace and Gruber view the "interplay of purpose, chance, and insight." Creative work is explored as being purposeful, in harmony with human needs and values, and original in a learning context.

A rubric based on the Wallace and Gruber conception was designed for the study. The evolving systems approach allows a complex consideration of creative work in art criticism as to its being developmental (systematic), pluralistic (creative people use and enjoy multiple insights), interactive with others even when working alone, constructionist (writer shapes surroundings, chooses skills, and defines tasks), and experiential (phenomenologically aware).

Presenter: Jennifer Eiserman, Calgary, Alberta, Canada
Title: Ritual and Play in Aesthetic Engagement

This paper takes into consideration ritual and play as powerful epistemological approaches to understanding aesthetic experience that can inform the study and practice of art education. Ritual is defined as a repeated action that links the past, present and future of a community while it explores collective concerns. The fundamental operative rule of play is mutual engagement and collaboration between players. At its purest, play is a spontaneous, voluntary, rule-based activity, even if those rules emerge ad hoc.

Aesthetic experience is understood as emphasizing the interrelationship between artist, viewer, object, and environment through the metaphors of play and ritual. This dual framework is

applied to two areas of immediate significance to art educators: the art museum and on-line art sites. Both of these environments have enormous potential and provide for engaged interaction and response of the viewer. Models of aesthetic engagement in these environments on which art educators can build further in their practice. Specifically, these models will address current DBAE issues in computer art and aesthetic instruction.

The method used to study and represent these issues is collaborative and feminist; a research paradigm in which meanings are negotiated. Aspired to is a dialogic approach to meaning-making that is contained within the definitions of play and ritual. It is hoped that, through this paper, it will be demonstrated how the two positions of a dual stance can act as pendants to each other, informing and enriching meaning. Our collaboration replaces the traditional dialectic research paradigm, in which conflicting ideas are "resolved", with what may be considered a conciliatory feminist approach, in which conflicting motions contribute to the making of knowledge.

When we make art we invest our experience with a certain specialness, set it apart from the mundane. In this way, making art is also a ritual performance. When we make art we play, building new worlds. Within these worlds, we are able to experiment, role-play, and try out new possibilities. Our paper will be guided by our respective and mutual understandings of engagement and collaboration between players, be they artists or researchers. In doing so, we will invest our collective experience with specialness, and provide art educators with possibilities for doing the same.

Presenter: Paula Eubanks, University of Northern Iowa
Title: Art as A Visual Language in Support of Verbal Development

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This session will present the data from a qualitative study that examined how art is used as a visual language in support of verbal development in an oral school for young children who are deaf or hard-of-hearing. In addition to a verbal presentation, it will include works of art that were created to report the data.

The theoretic framework for the study included language development theory about the relationship between language and thought, theory supporting and refuting the concept of art as a language, a comparison of visual and verbal languages that focuses on aesthetic development as receptive language development and drawing development as expressive language development, the relationship between art and verbal language development.

The study focused primarily on practices in two classrooms, second grade and kindergarten levels, in an oral school for children who are deaf or hard-of-hearing in a southern city. Participant observation and key-informant interviews were used as data-collection strategies.

Research findings reported as a series of brief narratives about classroom events, indicate that teachers who serve these children make extensive use of the children's drawings to develop vocabulary, correct syntax, and check student understanding. These drawings are a pathway into the cognitive life of these children, allowing their teachers to identify incomplete or misunderstood concepts. Though other kinds of visual images were frequently used, works of art were not. When made available, relevant works of art were used to develop vocabulary, increase perceptual awareness, teach concepts, and make complex cognitive and visual connections.

Implications include the need for art instruction to focus on the development of drawing skills and authentic representation of children's' ideas and experiences because of the impact of drawing on symbol formation. Language acquisition is the prime directive in this setting. The teachers who participated in the study are on the empirical forefront of language acquisition and have much to teach about how making and reading visual images fosters language development for all children.

Presenter: Virginia Fitzpatrick, Moore College of Art and Design
Title: Melodramatic Aspects of Curricular Changes

Curricular decisions tended toward melodrama, particularly in 19th century art education programs. I have narrowed this contextual historical research to six factors that were part of changes at one women's college though these factors were, and are, present to some extent in curricular changes at other colleges during the past 135 years.

These factors included; personalities of chairpersons and deans of art departments; politicians with agendas; economic changes in the city and world; state and national art education goals that focused attention on certain issues; high schools that changed their emphases; and outside funding groups that influenced curricular directions.

Curricular changes at other colleges will be compared to those in the college I am studying so that these changes will be revealed as unique or part of national trends. Other researchers of 19th and early 20th century art education have traced the movement of the South Kensington model to the United States, my research reveals the reception of that model in Philadelphia through a woman who encountered obstacles in implementing her ideas and training in part because she was a woman and in part because someone else wanted her position.

Other dramas surrounded and influenced departmental changes during the last century causing questions about whether any resolutions are ever permanent or are we to accept the fact that curricula will always be in flux.

Presenter: Kerry Freedman, University of Minnesota
Title: Student Knowledge of Visual Culture Inside and Outside of School

This presentation will report on a study of the relationship of student knowledge to curriculum. The research focused on high school student comprehension and use of information about a range of visual culture. A survey questionnaire was conducted in a rural-suburban high school to find out about the students' experience with visual culture. One hundred and two students participated in the study (52 females, 50 males); their ages ranged from 15 to 18 years.

A content analysis of the questionnaire was then used to frame a ten week case study of one class. Participant-observation, front-end structured interviews, photographic records, student assignments, and student journal entries were used for data collection. The data were categorized by the following five themes to find trends: *definitions of imagery; purposes of imagery; intergraphical relationships; interpretations of images; influence of images.*

Some of the results of the study were as follows: a) the students maintained contradictory standards for imagery quality, b) they interpreted questions about images in terms of a creator rather than an audience, c) they tended to view art as expressive, but not communicative, d) they made many intergraphical references across types of imagery (fine art, films, television, etc.), e) they could read images interpretively when cued to do so, but often confused interpretation with description. They also believed that interpretation is completely personal, rather than being influenced by norms of interpretation.

The participants in this study did not appear to grasp the powerful communicative and metaphorical properties of imagery when asked directly about them. However, they understood that images convince when actually making decisions based on imagery and learned to critically analyze images when given the right tools. When instructed, they also learned how to use images to influence other students.

Presenter: Lynn Galbraith, University of Arizona
Title: Art Teacher Preparation Programs: What Do Institutions Have To Offer?

This presentation will discuss data taken from a large-scale study of art teacher preparation programs in the USA. The data were collected using both traditional methods (surveys and telephone interviews) and computer technologies (the Internet). The latter provided an innovative and exciting way of collecting and retrieving data.

Issues related to curricula, teacher educator roles, institutional resources, and the use of technology taken from a cross-section of institutions (research-oriented universities, public and private, small liberal arts schools, professional art schools, and colleges with religious affiliations) will be discussed and analyzed. Case studies of selected institutions will be highlighted.

Implications drawn from this research focus on: a) how preservice teachers are actually being prepared; b) how the roles of art teacher education faculty are defined by their institutions, and; c) how teacher education might change in the future will be discussed.

Presenter: George Geahigan, Purdue University
Title: Addressing the Problem of Integration and Balance in Discipline-Based Art Education

Appeal to a number of parent disciplines has been a fundamental tenet of Discipline-Based Art Education. Educators have been urged to draw upon such disciplines as art criticism, art history, and aesthetics in designing curricula and instruction. Any attempt to do this, however, raises a number of fundamental questions which, even at this date, have not been definitively answered: namely, (a) What is a discipline? (b) How are the disciplines of art criticism, art history, and aesthetics distinguished from one another? and (c) How are they integrated and balanced within DBAE curricula? With the growing acceptance of DBAE as a conceptual model for art education, the need to provide answers to these questions has become increasingly urgent.

This paper addresses each of these questions in turn in order to characterize each of these disciplines and to delineate their role in classroom instruction. In doing this, I am led to question an assumption underlying the initial formulation of DBAE theory: namely, that each of the disciplines represents a separate and distinct area of inquiry. In this paper, I argue that art criticism, art history, and aesthetics are overlapping disciplines. The implications of this for instructional practice are profound for in attempting to separate these disciplines from one another, educators have mischaracterized what art critics, art historians, and aestheticians actually do.

This finding also has an important bearing on the problem of integration and balance, one of the major unresolved issues in DBAE theory. In assuming that each of the disciplines represents a separate area of inquiry, DBAE theorists do not propose equal time provisions for each of the disciplines. Nevertheless, they do tacitly assume that separate time provisions would have to be made. This paper argues that any attempt to do this raises insuperable obstacles for the teacher and curriculum designer. Teachers and curriculum designers would be forced to erect artificial divisions between each of the disciplines. Moreover, the rigid separation of one discipline from another would create curricula that are unresponsive to the needs of students. In recognizing that these disciplines overlap one another, educators have the opportunity to establish a more organic integration of, and balance among the disciplines and to arrive at more viable programs of instruction.

Presenter: Gaye Green, Western Washington University
Title: Emerging Paradigms: The Artist As Researcher

This paper will examine three issues: (1) When is art research? (2) What does artistically crafted research look like, and (3) How can the findings from such inquiry be shared within the research community? To explore these questions, I will argue the following: a new paradigm is emerging-the artist as researcher-whereby artists engage in an array of critical thinking activities and processes that mirror the methodology of those engaged in research. As such, works of art created for research purposes represent unique forms that bridge the gap between traditional modes of research and the field of art. Moreover, new forms of research require new forms of data dissemination such as photomontage, interactive computer program displays, and the creation of web sites.

To explore such questions, I will first discuss such artists as Mel Chin and Hung Liu whose work constitutes extensive research. Second, I will examine the critical thinking strategies of socially committed artists such as Francisco Goya and Käthe Kollwitz. Next, I will look specifically at the didactic and social activist nature of performance art to set the stage for an exploration of a performance piece that was presented at the American Education Research Association Conference held in San Francisco, CA in April of 1995. Fourth, I will examine how performance can be considered research, provide examples of photomontages and interactive video that I created to share the performance, and explore how and why images are invaluable for data dissemination.

Presenter: Karen Hamblen, Louisiana State University
Title: The Research Cons of Artist Residency Programs

Art instruction is not always provided by certified art teachers in our public schools. Many states rely on the education generalist (elementary classroom teacher) or, increasingly, on artists-in-residence to provide art instruction, especially on the elementary levels. A review of literature on the topic of artists as teachers and artist residencies indicates that the effectiveness of such instruction has not been evaluated and that the use of noncertified instructors often is promoted within a framework of political and budgetary considerations as well as modernistic assumptions on the role of art. The purpose of this presentation will be to examine and highlight the problematic nature of employing noncertified artists as art instructors and the outcomes of student learning both in terms of art content and attitudes toward art.

Research for this study will entail the following: (a) a review of the history and current status of artist residencies in public schools; (b) interviews with principals of 10 schools with art residency programs, one art supervisor, and fifteen artists working within these programs; (c) the identification of characteristics and assumptions of art instruction in these 10 programs; and (d) the presentation of a proposal for how the problematic nature of using noncertified art personnel can become part of the decision making processes of administrators.

Preliminary research suggests that the employment of artists as art instructors, K-12, supports modernistic views of art, i.e., art as individualized process, as special event, as primarily fine art, as technique, as formalistically defined, etc. The proposal for highlighting the problematic nature of having art instruction provided by noncertified art personnel will hinge on arguments and research findings now being put forth for educational reform. For example, research findings on how to reach at-risk students, to teach for higher order learning, to promote lifelong learning to extend instruction beyond studio, to develop a sequential curriculum, etc., are antithetical to the instructional characteristics of artist-in-residency programs. It will be proposed that research findings and the tenets of educational reform can be used to rethink the political and bottom line nature of administrative decision making that has supported artist-in-residency programs to the exclusion of an ongoing art curriculum taught by certified personnel.

Presenters: Jennifer Hartman, Norwich Elementary School, Hilliard City Schools and Dr. Paul Duncum, Faculty of Education, Central Queensland University
Title: Research Approaches to Visual Culture in Context

This presentation will explore a variety of approaches into how meaning is created from visual culture. The researchers, Jennifer Hartman and Paul Duncum, investigate contending research approaches through a dramatization based on May's (1992) polyvocal text format. The researchers are specifically concerned with the examination of picture books on Christopher Columbus in contemporary social and political contexts.

The polyvocal text format is useful in revealing assumptions that guide research practice. The dramatization will be "staged" to include the "voices" of contending research approaches in an attempt to seek the most holistic way of examining visual culture in context. The "voices" include a formalist, a hermeneutic interpreter, a cognitivist, a biobehaviorist and a critical theorist. The reflective researchers, who interact with the contenders, come to the conclusion that the position of critical theorist offers the most holistic approach. It alone is centrally concerned with why visual culture is produced, including political and economic reasons. Other approaches either fail to consider context at all, or do so in a limited way. A critical theorist position leads to the adoption of a five part model of the social function of pictures. The functions are substitution, narration, embellishment, expression and persuasion. This model is applied to a survey of picture books based on stories of Christopher Columbus.

Presenter: Wes Imms, Vancouver, Canada
Title: The Developing of Masculinities Through the Art Curriculum

Debate concerning gender equity in the educational system has rightfully focused on issues concerning the schooling of girls. Contemporary discussion, however, is demanding a better understanding of how the schooling system constructs the masculinities boys must inhabit in an effort to understand why they behave as they do. This presentation will use research obtained from observations of schools in Canada, the United States, and Australia, contemporary literature on gender equity, and experience gained from a number of years as head of an art department in an all boys' school. It will attempt to explore what unique factors the art curriculum possesses that facilitate the development of appropriate masculine traits and if segregated or single-sex schooling for boys in beneficial to both boys and girls concerning equity issues.

Presenter: Rita L. Irwin, University of British Columbia
Title: Looking for Action?

Teacher research has gained popularity over the last decade or more, yet art education has been slow to use this important strategy to improve classroom practice. Several art educators have outlined the benefits of action research to art education. For instance, Liora Bresler (1993) suggests that teacher research or action research serves a dual purpose. Teacher research benefits the scholarly community as well as directly influencing the practice of teaching in classrooms. In both cases, teacher research invigorates the field through its questioning, insights, and immediate applicability. Of course, the need for teacher research is based upon the desire to improve practice that will positively affect learning. Traditionally classroom research has been done by outside researchers, rather than teachers themselves (Kelsay, 1991). Teacher research on the other hand, offers a way for teachers to be researchers into their own practice, and through collaboration with colleagues, into the practice of other teachers.

This session provides an overview of action research principles, followed by an example within an art education setting. The session will involve presenting questions that will be used as points for

discussion with the audience and members of the panel. Such questions will include the following but not be limited to the ones suggested here:

Can you do action research by yourself about your own practice?
How do you maintain authenticity (especially in view of commitment to a group or critical friend with whom you are working)?
How should action research be visually represented? (spiral, twisters, concentric circles, etc.)
What is action research for?
What kinds of action research best assist art educators?

Presenter: Timothy A. Jackson, The Pennsylvania State University
Title: The Collision of Energy, Matter, and Art: Transitional Scenarios for Art Education

The current transition from the aesthetic production of artifacts (matter) toward a more mediated and context-specific production of digital information and systems of perception (energy) raises a number of possibilities that I will outline briefly as potential scenarios for the praxis of art education. I will offer a few of these scenarios for consideration, and suggest some of the outcomes for art as a form of cultural production. If the discipline of art education either clings to the world of matter or rushes headlong into the virtual, a form of historical amnesia occurs. I will argue that the synthesis of these two means of cultural production (matter and energy) holds great opportunities for cultural producers and consumers alike, and that both ways of making art must be critiqued considering their content and context rather than their means of production in isolation. This survey of scenarios will be followed by a discussion of their implications.

Presenter: Naomi Jaffe, New York, NY
Title: Israeli Children's Conception Of Peace

This presentation will point out that people--children, adolescents, adults--in Israel are involved in a wide range of controversial political and social issues that constitute the experiential framework for children's lives and thus are likely to influence their drawings.

This presentation will analyze the themes, images, words, and content in Israeli children's drawings (both Jewish and Arab) and reveal the way children integrate influences from their culture and the current political situations in their drawings. An additional question for this presentation will be to ask if children's drawings also reveal their own personal political beliefs on the peace process in Israel and if so, how can these be recognized.

The presentation will reveal themes, images, words and content in children's drawings that define "peace" as perceived and interpreted by children.

Presenter: Carol Jeffers, California State University, LA
Title: The Uses and Gratifications Approach: Implications for Arts Education Research

For decades, arts education researchers have sought to understand the ways in which arts experiences, arts curricula, and teaching methods have affected students, in terms of their aesthetic preferences, attitudes, personal or emotional development, self-esteem, and cognitive development. When compiled, the findings of this now sizable body of research yield a valuable, yet partial description obtained along one dimension--that which seeks to understand what the arts do for, to, or with students. It is time to conduct research that will yield descriptions obtained along another dimension--that which seeks to understand what students do for, to, or with the arts. Understanding of both dimensions is necessary in order to obtain more complete, holistic descriptions of the dynamics of the interactive relationship between the arts and participants in the arts. This current study of undergraduate students enrolled in an interdisciplinary arts course attempts to gain a complete

description by using a phenomenological approach and a gratifications approach. The uses and gratifications approach, which fundamentally assumes an active audience (students), is a theoretical perspective borrowed from mass communications research. As I will describe, this approach has important applications to and implications for arts education.

Presenter: Margaret Johnson, Winthrop University
Title: Using Action Research to Dissolve the Dichotomy Between Research and Practice

The National Art Education Association has been actively involved in creating a visual arts research agenda for the 21st century (1994). To this end, the NAEA published a set of briefing papers to help structure the development of a body of research aimed at improving curriculum, instruction, student learning, and evaluation in visual arts education (Zimmerman, 1996). In particular, among the briefing papers published by the NAEA Commission on Research in Art Education is one with a focus on instruction (Carroll, in Zimmerman, pp. 41-50). Karen Carroll's paper cites a great number of research studies about art instruction, including the broad array of qualitative research in the field today. Carroll states, "All teachers should be encouraged to engage in reflection and, as part of their normal routines, ask questions about the effectiveness of their teaching and the relationship among various aspects of instruction" considered in her essay (p.43). Reflective teaching as been described as "action research" by Wanda May (1993, p.115).

This presentation explores the role of action research in resolving dilemmas of higher education's competing demands of research, teaching, and service. Training art teachers as researchers of curriculum and instruction benefits the higher educator, the teacher, and the profession as a whole. During the first half of this session, action research will be discussed as a concept as will the problems and possibilities inherent in the teacher-researcher process itself. The second half of the presentation will address the opportunities and benefits of partnerships between higher education and the schools through a portrait of one art teacher's use of action research to inform her instruction in art criticism. The focus of this segment is one outcome of the five-year collaboration between the two presenters: the development of a rubric for assessing written art criticism (Johnson & Cooper, 1994).

References

Carroll, K. L.. (1996). *Briefing Papers: Creating a Visual Arts Research Agenda Toward the 21st Century*. Reston, VA: National Art Education Association.
Johnson, M. & Cooper, S. (1994). Developing a rubric to assess written art criticism. *Art Education*, 47(5), 20-26.
May, W. T.. (1993). "Teachers-as-researchers" or action research: What is it, and what good is it for art education? *Studies in Art Education*, 34(2), 114-126.
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Presenter: Mia Johnson, University of British Columbia
Title: Three "Virtual" Methodologies

For a major study of computer artists and their work, I created and employed three electronic research methodologies. Each one facilitated the collection and analysis of different types of content. First, I conducted survey research with 200 computer artists in existing user groups on the Internet. From the returns, I developed a demographic profile using SPSS for Windows for analysis. Second, I analyzed the aesthetic content, artistic styles and visual schemata of digital artworks on the World Wide Web. Third, I conducted interviews with computer artists and curators in the CHAT mode of electronic mail.

These kinds of research technologies are available to anyone with an Internet link. My presentation will outline the procedures I undertook for each methodology, from meeting the criteria of

our university ethics review committee to presenting my findings for external adjudication. I will describe the advantages and disadvantages of each methodology by comparing them to the traditional designs I employed in previous research projects.

Presenter: Ann I. Joyce, King's College
Title: The Historical Evolution of Evaluation and Assessment in Art Education

In the 1990s, art educators would not find it a difficult task to uncover a wealth of information on assessment in art education. Clearly, assessment has emerged as a significant component of art education. What forces massed, what conditions surfaced, to earn assessment a valued position within the ranks of art education? Moreover, for what reasons did each art education movement or learning genre harken, accept or reject the efficacy of assessment? While this research paper chronicles the evolution of evaluation and assessment in art education, it also attempts to distinguish and interpret those underpinnings that allowed assessment to marshal credence as an educational player.

Specifically, this paper spans a timeline from the Classical Era to today's Information Age. It will tender assessment as a process germane to the Middle Ages when entrance qualifications for guild artists formed a type of primordial student assessment. It will also espouse as assessment the presentation of a portfolio for student admission to an artist's workshop or studio in nineteenth-century France. It will examine the progressive education movement and John Dewey's belief that the artist must evaluate progress at each point with reference to the whole and with insight to what is to come. It will look at the shift from concern for correct drawing, hand-eye coordination and picture study to a concern for creativity in art.

In more recent times, the paper will examine creative self-expression of the 1960s that generally discouraged evaluation of student achievement. This paper will also report on the work of Benjamin Bloom where evaluation is not synonymous with testing, where educators can evaluate performance as a product without assigning a grade. Finally, the paper will address discipline-based art education where evaluation is contingent upon educational goals.

Overall, this research paper will traverse from evaluation and assessment as a precursor to or an artifact from the instructional process to current proffer where assessment blossomed as a response to closing the "quality gap".

Presenter: June Julian, Gladstone, NJ
Title: The World Wide Web as a Medium for Art Education Research

"A World Community of Old Trees" is currently live on the World Wide Web. It is a doctoral research project in Art Education at New York University and is open to artists everywhere, with a special section for students of grades K through 12 and their art teachers.

The purpose of this on-line study is to examine the potential of the World Wide Web as a medium for research, communication, and exchange using a particular ecology art topic.

The procedure engages a global community of learners in identifying, writing about, and documenting with visual images the oldest trees in their environment.
Aldo Leopold's biocentric ecology and Arnold Berleant's environmental aesthetics, both of which employ vivid description and deep personal relationships with nature, are the models for this process.

The Web site provides a digital space for sharing imagery, text, and dialogue. Through a series of links on the Web pages, participants can contribute to an in-progress *Tree Gallery* that contains scanned art with descriptive text, a *Tree Museum* with Bibliography, Web Sources, Image Bank, and *Tree Talk* that includes information on tree ecology.

Presenter: Sharon D. La Pierre, Boulder, Colorado
Title: A Focus On How To Select A Research Method

This presentation will focus on the content of a book to be published by NAEA, *Research Methods and Methodologies for Art Education*, edited by La Pierre and Zimmerman. The purpose of this presentation will be to help participants undertake a research method that is appropriate to their needs by using the basis of this book as a guide and source of information and standard for their search. Chapter authors have been invited to present abstracts of their chapters: Brent Wilson (*The Second Search: Metaphor, Dimensions of Meaning, and Research Topics in Art Education*); Mary Stokrocki (*Qualitative Forms of Research Methods*); Mary Ann Stankiewicz (*Historic Research Methods in Art Education*); Judith Smith Koroscik and Elizabeth Kowaichuk (*Reading and Interpreting Research Journal Articles)*; Robert Sabol and Enid Zimmerman (*Standardized Testing and Authentic Assessment Research in Art Education*); Karen Lee Carroll (*Researching Paradigms in Art Education*); Georgia Collins and Renee Sandell (*Feminist Research: Themes, Issues, and Applications in Art Education*); Wanda May (*"Teachers-as-Researchers" or Action Research: What Is It, and What Good Is It for Art Education?*); and Read M. Diket (*Addendum: A Metaphor for Understanding Action-Oriented Study as Research*).

Presenter: Terryl Lawrence, Huntington, NY
Title: The Painter and the Photograph

The camera is an important tool for the contemporary artist. The painter and sculptor use it in their work, and photography itself has become a major art form. My research addresses the changes in art, specifically in painting, that owe homage to photography.

The birth of the photographic process in 1839 allowed tremendous expansion of subject matter for painters. It forced them to reconsider traditional ways of seeing and working and became a valuable tool in the studio. Looking through this new invention, inclinations and attitudes in creative procedures were revolutionized. Artists could now bring the outdoors into their studios by working from photographs, and were no longer dependent on direct observation or memory. A moment in time could now be fixed on paper and serve as a resource to which the artist could return for nourishment and inspiration.

Collaboration between artists and photographers was not uncommon. Among those who employed favored photographers were Eugene Delacroix and Toulouse Lautrec. Many painters valued photographs as works of art in their own right and like, Edgar Degas, began to concentrate on making them. The new technology made its impact throughout the world. In America, Thomas Eakins began to use the camera to freeze images. His curiosity about the depiction of movement led him to a collaboration with Edward Mybridge and the compilation of visual dictionaries about humans and animals in motion.

The historical impact of the camera on the world of art is formidable and fascinating. Always evolving, photography, now incorporated with computer technology, will continue to enhance our visual vocabulary and inspire our paintings.

This discussion will be accompanied by the many slides I have shot to demonstrate the linkage between photography and painting. It would be my pleasure to share my research at the NAEA Convention.

Presenter: Susan Leshnoff, East Orange High School, Caldwell, NJ
Title: Results of a National Survey of Teaching Practices in Art K-6

Results of a national survey conducted in 1996 of art teachers K-6 who have had student entries of art work accepted for exhibition in more than one Crayola Dream-Makers art exhibit will be

presented. The aim of the survey was to identify common teaching practices among a group of teachers selected solely by their students' artistic performance.

The Crayola Dream-Makers student exhibits of 80 works each are held in five regions' of the United States bi-annually. For each exhibit, an independent jury of educators selects student artwork based upon visual appeal, originality, age appropriateness, craftsmanship and the thematic content of the "dream-statement" in art. The teachers receiving this survey nurtured creative expression that led to juried selection of their students' artwork repeatedly.

Covering such topics as curriculum and instruction, teaching environment, teaching resources, budget, and personal background, the survey/questionnaire aimed to determine the variety of ways art teachers perform and under what conditions. Teachers included in the collected data are from rural, suburban and urban settings throughout the United States. Teachers were not asked to identify themselves.

This researcher is a past Dream-Maker Coordinator of the Northeast United States Region.

Presenter: Julia A. Lindsey, The University of Akron
Title: The Role of Immersion Learning in Multicultural Understanding

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An examination of cultural immersion learning as a means of affecting change in multicultural understanding is explored. This study seeks to document the behavior of students involved in a cultural immersion experience with the Maya in Belize, C.A., for the purpose addressing the question, "Is there unique learning that can take place with direct, total involvement provided by living within the culture of another?"

The implied need for understanding through the immersion experience is explored by Giroux (1993) who connects the content of student identity formation to issues of democracy, representation and difference. Violating the long accepted boundaries of pedagogy, he conceives the postmodern era pedagogy as a form of cultural work that involves the production of knowledge and social identities. He defines "cultural difference" as more than simply acknowledging others and analyzing stereotypes, "...it means understanding, engaging, and transforming."

If the meaning of the cultural data is better understood and works effectively with this immersion experience with the extant art and architecture of the contemporary Maya, a model for study through cultural immersion can be designed accordingly and applied to other segments of our society such as in the urban environment or Appalachia.

Presenter: Linda Louis, New York, NY
Title: What Children Have In Mind

The central argument of this study is that changes in children's paintings, while distinct to the domain of art, nonetheless mirror human development, and that these changes reflect how children explore and revisit materials over time with different insights and purposes in mind.

Research in the fields of art education and developmental psychology has described the changes in young children's graphic representations as a progression, where the intensely personal and affectively-laden configurations of younger children give way overtime to recognizable images that reflect shared cultural meaning (Lowenfeld, 1957; Goodnow, 1977; Golomb, 1992). Much has been written on children's tendency towards realism, or their growth in technical competence. However, less has been said about the relationship between the quality of children's thinking at this age and their changing conception of the representational task itself.

While it may be true that children's images become less ambiguous with age, it is not as clear that the adoption of graphic conventions is entirely the result of maturation or cultural influences such as the decline of egocentrism with its concurrent concern for the viewer. The data from this study suggests that the changes in young children's paintings are qualitatively different from each other and

characterized by at least three developmental phases: an idiosyncratic phase in which meaning is rooted in personal salience, a pivotal transitional phase, and a conventional phase in which meaning is conveyed through conventions of the culture. It is hypothesized that the transitional phase consists of an interaction between a subjective response to a material and an objective visualization of an experience. It will be argued that once children are able to hold an idea or experience stable in thought, and do not become side-tracked by the material, they enter a phase in their graphic development where meaning is constructed in a goal directed manner. Videotapes will be presented that show children adopting a self reflective stance as they consider if they have accomplished what they have in mind. If this argument can be sustained, it indicates that the transition from idiosyncratic to conventional graphic representations is reflective of development as well as maturation and cultural influences.

Presenter: Ron MacGregor, University of British Columbia
Title: Two Parts of an Orange: An SRAE Sponsored Lecture on Field-Based Research

Think of research as an orange. Its interior and exterior are different, but each needs the other. The first part of this presentation will explore some of the features that make up the outside of the research orange: the politics of research, trends and anti-trends, chasing after funding, and reconciling research and practice for mutual advantage. The second part of the presentation will explore the inside of the orange: issues of validity and reliability, coherence and style, and design alternatives particularly suited to field-based research. In keeping with a workshop format, audience participation will be encouraged. Recent graduates and teachers wishing to develop a research program are particularly welcome. This Seminar for Research in Art Education (SRAE) sponsored presentation will be video taped to create a Resource Library for members to use as a teaching aid.

Presenter: Aoife Mac Namara, Montreal, Quebec, Canada
Title: Why Me? Notes on Autobiography, Ethnography and the Self

In recent years there has been a great deal of interest in -- and critical engagement with -- ethnographic research practice both from within its parent field of Anthropology and from other disciplines including Art Education. This interest has encouraged me to think a great deal about how the "self" is represented through my own research work for, while historically ethnographic inquiry has focused on notions of the self, experience and representation, today's postmodern discourse has undermined the stability of these constructs causing researchers to question, among other things, the very possibility of ever representing others without inscribing onto that representation the desires, interests and ideology of the seeing self--the researcher.

This changing intellectual climate has directed many researchers across academic disciplines who use ethnography to reexamine "the relationship between personal experience and authority, accuracy and objectivity, narrative and understanding"[1] through self-reflective research and writing practices. Through an examination of the operations of the 'self' in the research work of British educational psychologist Valerie Walkerdine[2], I would like to point to some of the problems that self-reflexive research practices pose for me, and to suggest that while the researchers 'self' is an important constituent of all knowledge, the site of that 'self' within research should be more than just the site of experience; it should be a place from which experience and theory can be brought together to build new knowledges that are as ontological as they are epistemological.

References

[1]Valaskakis, G., (1988): 267-8, quoted in Elspeth Probyn, *True Voices and Real People* pp. 117-) in Blundel, Shepherd & Taylor (eds.) *Relocating Cultural Studies*, London: Routledge, 1993

2 Walkerdine, V. *Video Replay: Families, Fans and Fantasy* in Victor Burgin, James Donald, and Cora Kaplan (eds.) *Formations of Fantasy*, London: Methuen, 1986.

Presenter: Theresa A. Marché, Indiana University
Title: The Persistence of *Affective* Memory

Current approaches to art education feature a subject matter emphasis advocated as a corrective measure for earlier overemphasis on creative self-expression, self-discovery, and child-centered approaches. While this infusion of subject matter into art education has proven valuable, questions remain about what and how students and teachers learn as a result of involvement in art education programs.

The two presenters have worked on separate research projects and arrived at similar conclusions. In one case, work in historical research revealed that both art teachers presently in the classroom and art teachers many years after retirement could recall little of the content they taught. Likewise, final assessments by rural elementary students participating in a gifted arts program revealed minimal factual learning, although the program included a strong emphasis on subject matter. In both cases, the most persistent memories or learnings were in affective areas such as interpersonal relationships and personal insights gained through involvement with art projects. However, this does not negate the importance of subject matter in art programs. High quality art programs, rich in content, are the route to effect, however, for both art students and teachers, when all is said and done, it is the affect that remains.

Presenter: Penelope B. Miller, Columbus, OH
Title: Tearing Down Visual Racism

This study emerged from my experiences in developing an Ethnic Arts course. I observed white students, like myself, were not readily aware of their unconscious visual racism cues from American popular culture. African American stereotypes can be found in American popular culture sources both today and in early years.

Popular culture evidence of the views of African American are found in advertising copy from the past one hundred years. This project focuses on those images found on the shelves in the grocery stores. Many examples will be shown from laundry detergent to pancake mix.

These stereotypic images are products of time and place. Morris's term of cultural colonialism will be discussed as it relates to some aspects of this popular culture evidence. Also, included will be case study applications of classroom pedagogical concerns.

Visual racism is the unconscious visual cues revealed in popular culture. An example is the shift of Aunt Jemima pancake mix's original racist image to the current positive homemaker image. Quaker Oats company's politically correct struggle is correlated to college student's struggles between unconscious racism and verbal non-racist attitudes.

Presenter: Jo-Anna J. Moore, Temple University, Tyler School of Art
Title: American Craft Movement Since 1950, Tradition and Change in Crafts Curriculum

This lecture/slide presentation examines the impact of summer crafts study on the craft curriculum of schools and colleges and the evolution of crafts education during the explosive growth of the American Craft Movement since 1950.

There is a distinctly American tradition of summer study in the arts, crafts, and humanities, especially in a "place apart" from the customary settings of schools and colleges. These alternative educational sites trace their roots to nineteenth and early twentieth century models such as lectures at Concord, the Chautauqua programs, Timberline, and artist colonies in general, especially summer programs in places like Provincetown, Nantucket, Woodstock, Ogunquit, etc., which all offered patterns for summer art and crafts study.

With the enormous growth of the American Crafts Movement since WW II, significant summer

crafts schools have grown and expanded, places like Haystack and Penland along with numerous others throughout the country. These schools have, in turn, influenced the art and craft curriculum in colleges and schools. The research for this examination of the relationship of craft curriculum and summer craft study has used archival materials on summer craft schools along with extensive interviews with leading crafts people who studied and taught in crafts schools since 1950.

The contexts for understanding the changes in and evolution of Craft Education Curriculum since 1950 include perspectives on 1) Summer study in general, part of an alternative study tradition, especially in American arts/crafts/humanities; 2) Evolution of the place of the arts in higher education (including art/design schools), especially since 1950; 3) Craft schools and their summer programs, faculty, audience; changes in purpose, content, and personnel; 4) Professionalization and specialization as a societal phenomenon in general, concurrent with the explosion of the American Craft Movement; 5) Changing relationships to industry and economy, including both large and small mercantile craft enterprises.

Presenter: Christine Morris, Glenford, OH
Title: Cultural Validity Through the Arts: A Dialogue with Members of the Guarani Tribe of Brazil

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This presentation reflects the collaborative work done by Christina Rizzi, a University of Sao Paulo, Brazil art educator, Karai Midim, Guarani Chief and educator, and Christine Morris.

In spite of being forced to deal with an advanced colonialistic situation, the Guarani have, by law, maintained self-governance and developed an educational system based on their cultural pedagogy. Interviews, observations, written material, slides and videos are included to illustrate this socio/political phenomenon. Issues such as denial to exhibit art, stereotyping and misrepresentation of cultures and art, cultural differences, and decolonialization are explored.

Each generation of a culture has new needs brought about by the changing influences of time, place, and material. Traditions give the new generation a base from which to view ways, solutions, and expressions. Methods of how the traditions have been adapted by this generation to meet challenges such as: increased influences from outside sources, increased demand for art objects for the tourist industry, and adapting new media to traditions since being removed from their ancient homeland is explored.

Presenter: Kim Nanyoung, Urbana, IL
Title: A Developmental And Cross-Cultural Study On Children's Preference For Compositional Balance

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The preference for compositional balance as an index of aesthetic perception deserves much attention. In the research, however, there have been only fragmentary results, and they have been contradictory because of the researchers' unawareness of the conceptual issues involved in constructing test stimuli. In addition, there has not been any satisfactory developmental study in this field, whether it be in perceptual psychology or in art education.

The researcher has hereby launched a comprehensive study based on data gathered from 600 children from the U.S. and Korea with 5 age levels from 4 to 16 years old. The test stimuli used in this research were 10 sets of paired comparison tests through which the researcher explored the influence of test stimuli on children's preference for compositional balance.

Many new findings have emerged: a very likely cultural difference between U.S. children and Korean children, especially among elementary school children; a gender difference in some tests; a low threshold (4 years old) of preference for balanced composition; less preference for compositional balance among older children (13 and 16 years old) than among elementary school children; an effect of test stimuli on general performance; an overwhelming influence of subject matter (recognizable objects) as a distraction from appreciating the compositional aspect; and a steady increase of sensitivity to

asymmetrical balance with age.

This study makes us aware that balance perception is not just objective reception of visual stimuli but is compounded with cognitive, emotional, and cultural factors.

Presenter: Marjo Räsänen, Sapelintie 24, Taalintehdas, Finland
Title: Building Bridges: Experiential Art Understanding. Work of Art as a Means of Understanding and Constructing Self

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This research problem explores the nature of the artistic learning process in art interpretation and studies the relationship between art understanding and self-understanding. The self is defined as a constantly changing relationship between cultural and personal knowledge. Art inquiry based on verbal conceptualization (art history, criticism, aesthetics) and visual conceptualization (making art from art) are used to bridge students' life worlds and the art world. The effects of reflective discussions and studio activities on the transfer between understanding art and are focused in the process of interpretation. Through understanding their own, and other cultures, students are constructing their selves. Inquiry methods, based on reflective observation, conceptualization, and productive activities, are used.

The draft for the model used in this study was developed in the presenter's dissertation (1993). It is based on the experimental learning theory of David Kola (1984), complemented with the Nordic practices of literature education and the semiotic polarizing method of art interpretation from the 1970s. In this present study, the hermeneutic model is supplemented with cognitive theories on art understanding developed by Judith Koroscik (1995), David Perkins (1994), and Michael Parsons (1987).

The methodology for this study is based upon action research. In this case study, the model of experiential art understanding was elaborated in a class of first graders in a Finnish high school. Collecting and analyzing the data was based on full participant observation, video documentation, interviews, and visual-verbal portfolios. The art teacher of the school participated in the lessons as an observer. She reflected on her experiences according to Kolb's model. She also adapted and evaluated the usefulness of the researcher's method in her own teaching. The artistic learning process (including the aspects of art and self) of the students, the observer, and the researcher (as teacher/researcher) is analyzed in this study that was conducted both in Helsinki and at Ohio State University in Columbus.

Presenter: Patricia Rogers, Minneapolis, MN
Title: Computer-Based Technology in Art Education: A Preliminary Report

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A survey of art educators in the United States was conducted during the end of the 1995 - 1996 school year. The self-administrated survey was mailed to a random sample of 1000 K-12 are educators who are members of the NAEA or who have participated in summer institutes or summer activities offered through the Getty Center for Education in the Arts.

This study attempts to answer several questions, two of which will be discussed in this presentation: 1) Which factors or combination of factors (demographics, environmental, exposure and use, current practice, attitudes) significantly influence the adoption level of computer-based technologies in art education? 2) What are the barriers to adopting computer-based technologies in art education?

To answer these questions, an understanding of what is currently happening in art classrooms that have included computer based technologies is needed, paired with some basic profile of the education in those classrooms. Since art educators interact with technologies in two distinct yet overlapping levels--as both instructional tools and as art media--the possible range of instruction strategies and teaching philosophies in operation, and any benefits learners receive from access to and use of computers, may be significantly different from other art classrooms. Consequently, one of the main

tasks of this study, that of assessing current practices in art education, is to ". . .understand . . .[art] teachers' models of daily classroom activity, what place technology has in those models, and what meaning technology has in the context of the constraints and uncertainties with which teachers must deal" (Kerr, 1990, p 10).

Presenter: Robert Sabol, Purdue University
Title: Does a Consensus Curriculum Exist for Art Education in America?

Creations of national standards for art education have led art educators to critically examine state and local visual arts education proficiency or curriculum guide content. Researchers have suggested that art education proficiency or curriculum guides are diverse and lack generalized content and structures for schools in the United States. Although state visual arts proficiency or curriculum guides frequently provide recommendations or suggestions for curriculum content, art teachers generally create their own curricula in an independent atmosphere that permits incorporation of unique interests, content knowledge, skills and assessments. Unlike teachers in other subject areas, the majority of art teachers do not use a research base or share common textbooks to identify basic curriculum content and skills for visual arts education. With no identified range for a universe of curriculum content, skills, knowledge, or cognitive and technical processes, visual arts will remain idiosyncratic and may not be adequate to meet the national standards. Despite wide diversity in existing state-level visual arts education proficiency and curriculum guides, significant commonalties of content and degrees of agreement about content can be found.

In this presentation research findings from a study of content in current state-level visual arts education proficiency and curriculum guides will be given. Content analysis methodology was used in this study. Categories of common content and levels of agreement will be identified and implications for the emergence and development of a consensus curriculum in art education will be discussed.

Presenter: Georgianna Short, The Ohio State University
Title: Influence of Student Teaching on Preservice Teachers' Art Understanding and Pedagogy

Research in art education indicates that few pre-service teachers graduate from institutions of higher learning with an in-depth understanding of visual art. By their senior year, most future teachers fail to acknowledge the conceptual complexity of the domain in their own discussion of art works. Their oversimplified art understandings are also reflected in the lessons they plan for students.

Pre-service teachers must successfully complete student teaching on both elementary and secondary levels for K-12 certification. Generally, two different placements, one on the elementary and one on the secondary level are required. The cooperating teachers in these placements often differ in school location, population served, philosophy of teaching, method of content selection, class time with students, and learning expectations.

According to research in other subject areas, cooperating teachers exert a powerful influence on the understandings and instructional decision making of student teachers. Evidence indicates that the influence of mentor teachers can even supersede content and pedagogy previously learned in university course work.

This presentation explores cooperating teachers' influence on the subject matter understanding and instructional decision making of student teachers in the visual arts. Four areas of possible influences are examined: a) how/whether student teacher's initial art understandings and lesson planning strategies are effected by placement with an elementary specialist; b) how/whether student teacher's initial art understandings and lesson planning strategies are effected by placement with a secondary specialist; c) how/whether art understandings and instructional decision making adapted/adopted in the first placement are effected when placements switch from elementary to secondary or secondary to elementary settings, and: d) how/whether art understandings and lesson planning are effected when placements change from inner-city to suburban or suburban to inner-city locations.

Presenter: Peter Smith, University of New Mexico
Title: Examining Archetypal Art Therapy and Its Implications for Post Modern Art Education

The post-Jungian psychological theories of James Hillman have been used as the principal foundation for archetypal art therapy theory. While Carl Jung's own interests and concentration on symbols and images recurring throughout human history have always attracted art educators (for example, Florence Cane), Hillman's writings have led archetypal art therapists to a new emphasis having many implications for art education practice.

Archetypal art therapy theory includes the repeated injunction to "attend to the image." In therapeutic work this means to look at the image and try to see what it "says" with as little preconceived bias as possible. However, the therapist does have an education rich in study of myth, symbol, and so forth. If the art educator were to adopt some of this "attend to the image" thinking and have an educational background sufficient to understand the diverse heritage of students, a new post-modern art education could be developed. This would necessitate a shift from exclusive concentration on disciplines of art towards a more student-centered view, but, if the art educator had the education necessary to do the analysis of images and the knowledge of studio practice to facilitate student learning, the weaknesses of the old creative expression art education would not be repeated.

Presenter: Peg Speirs, The Pennsylvania State University
Title: Art Educators Who Make Art And Artists Who Teach: Views From An Art Educator And An Artist

Artists who do not teach and art teachers who do not produce art can be viewed as the polar extremes of a continuum. On that continuum we have art educators who produce art and artists who teach. Our view of art education embraces the notion that we have to stop classifying each other by the stereotypes of the extremes. Our recognition and expansion upon areas of overlap create our vision of art education. This presentation is a brief overview of our individual research and what we are finding as common concerns.

Presenter: Carol Susann Stavropoulos, University of Georgia, School of Art
Title: Paradigm Shifts and Restructuring Curricula in the Arts

As we approach the Third Millennium, current educational research suggests a paradigm shift in teaching and learning theory (Guba, 1990; Efland, 1995; National Endowment for the Arts & US Department of Education, 1994). As a result, curriculum research and reform initiatives, and restructuring recommendations are emerging in the literature (Jacobs, 1989; Drake, 1993). The field of art education is also undergoing tremendous changes worldwide in the direction and philosophy of art programs (Wolf & Pistone 1991; Dobbs, 1992; Brooks & Brooks, 1993; National Art Education Association, 1994; Neperup, 1995). Art educators must be prepared to integrate the teaching of art history, art criticism, aesthetics, and studio processes in the curriculum. Further, sensitive educators must be prepared to incorporate multicultural and interdisciplinary content into their art curriculum; as well as matters regarding *safety*, and ecological/environmental concerns, and social issues. Current research and thinking regarding learning through art will be proposed as framework for effective restructuring efforts. Aligned with global perspectives, universally relevant principles, content, and rationale will be recommended.

Through the collaborate efforts of Inter-Dependent Research Associates (I.D.E.A.), a new educational paradigm we believe answers the dilemmas emerging from the traditional arts curriculum has been developed. The constructivist curriculum construct proposed by I.D.E.A. reflects real world concerns, and emphasizes higher-order thinking skills that transcend both the content and the procedures of the art discipline. Theoretical research strategies involved in designing the I.D.E.A.

curriculum construct are guided by current research and thinking regarding teaching and learning through art. Emerging theoretical constructs will be aligned with global perspectives, universally relevant principles, content, and rationale. The meaningful way components of the curriculum construct held together, and the extent to which dimensions of the curriculum construct differ from one another were determined through internal and external heterogeneity methods. Further, theoretical underpinnings of the I.D.E.A. curriculum construct were reinforced through a three-step process: extension, bridging, and surfacing.

Presenter: Denise Stone, University of Kansas
Title: The Interpretive Performance

Criticism procedures are an important aspect of art education instruction yet the interpretation of works remains a challenge because art is open-ended and often allows for multiple interpretations. This is especially problematic for art novices because they primarily concentrate on literal and surface qualities of art and may miss subtle nuances that lead to informed interpretations. This presentation discusses a model of the interpretive performance. The model emanates from a research study investigating 80 college age students' interpretations of five original works of art. Art history literature in combination with an art historian's response to the original works included in the study contributed to the analysis of participants' interpretation. The study's findings suggested the dimensions of a model for the interpretive performance.

The following questions will be explored:

What is the interpretive performance?
What are its components and to what extent do art novices include them in their written responses?
Is there a relationship between interpretive components and the accuracy of interpretations?
How can the interpretative performance be evaluated?

Presented information and findings have strong implications for educational practices and recommendations will be made for classroom instruction

Presenter: Betty Jo Troeger, Florida State University
Title: Embedded Assessments of Special Populations During Group Art Experiences

The purpose of this presentation is to provide information about assessment of children with disabilities that is embedded within the context of multicultural group art experiences. Multidisciplinary art learning and a constructivist paradigm frame the content of this panel discussion. Embedded assessment is compatible with current revisions in federally funded, Title 1 remedial reading and math programs, which changed from pull-out programs to in-class programs where special services for students are integrated within basic school curriculum and support staff work side by side with teachers in the classroom.

Using this in-class model, a group research project was implemented and a research team participated in the assessment of students in special education classrooms to describe artistic development, classroom behaviors, time/task relationships, media preferences and information processing. The sample of a special education population included eight students with hearing impairments, eight students with mental retardation and multiple disabilities, and twenty students with behavior disorders or emotional disabilities. Each student's disability was diagnosed as moderate to severe.

The art learning experience was designed for fourth/fifth grade levels. *Tar Beach*, Faith Ringgold's story quilt, was the central art content for the unit of instruction that had been developed and field tested by the Florida Institute for Art Education. This unit included comprehensive holistic assessment tasks (CHATS). Adaptations were made to facilitate information processing for

participants in this research effort. Issues related to the learning environment, the art experience, the art teacher, and the student with special needs were the pivotal areas for individual adaptations.

The panel will address the following questions:

Can special needs students expand knowledge and change behaviors when participating in group instruction dealing with the real world and real problem-solving concerns?

What adjustments or adaptations need to be made in an inclusive art curriculum that will be used by students who have hearing impairments, multiple disabilities (i.e., moderate to severe retardation, physical disabilities and/or health impairments), behavior disorders or emotional disabilities?

Can special needs students develop perceptions and language that is non-descriptive (i.e., develop interpretive and critical thinking skills)?

Can students be evaluated through embedded performance assessments that are not limited to traditional paper and pencil tests?

Can art/performance assessments measure cognitive, emotional and social development?

Presenter: Donna Tuman, Glen Head, NY
Title: Sing a Song of Sixpence Reveals Sex Differences in Children's Drawings

My professional experience in art education has provided me with numerous opportunities to study children's drawing. I have informally and formally studied differences in theme preference and spatial characteristics in drawing by boys and girls at different age levels within diverse socio-cultural backgrounds. Recently, as an outgrowth of my interest, I conducted a research study on sex differences in children's drawing. Given the verbal narrative of a popular nursery rhyme, "Sing a Song of Sixpence", as their only motivation, three hundred boys and girls in grades K, 3 and 5 were asked to choose any part or parts of the rhyme they liked to illustrate. The study's purpose was to examine the similarities and differences between the sexes about the conceptual content or preferred subject matter that each sex chose from the rhyme, and to examine the spatial characteristics that each sex utilized to represent their content. The nursery rhyme was chosen for its descriptive content, its simple grammatical structure, and its comforting and expressive verbal format. The rhyme illustrates strong stereotypical sex bias identities such as the powerful male counting his money as the subordinate females lounge and hang the laundry. The rhyme also offers neutral action such as birds flying and singing as they emerge from a pie and a violent scene illustrated by the maid being attacked by a black bird.

The subject content of each drawing was analyzed by listing and scoring all verb action and all subject nouns illustrated directly from the rhyme and depicted by the drawing. An analysis of the drawings revealed that children of the same gender illustrate similar action verbs and subject nouns from the rhyme. Boys illustrated more action verbs than girls while girls illustrated more noun subjects than boys. The spatial characteristics of symmetry was favored by girls over boys in all areas of conceptual content.

A review of the research supporting the area of gender differences in children's art will be compared to this study's findings. Issues regarding a nonsexist studio art curriculum will be open for discussion.

Presenter: Joseph Uduehi, Northern Illinois University
Title: A Test Instrument for Assessing Cross-Cultural Preferences

This study will present and discuss the test instrument for assessing cross-cultural aesthetic preferences of design elements. This study is particularly significant because at this time there is no acceptable visual art test for measuring preferences for universal aesthetic of design elements.

This study centers on the development and use of an instrument for providing information that gives one access to more knowledge of what people from different cultures prefer in relation to design elements. The study also examines the concept of universal aesthetic and provides basis for teaching scholars and students how to design visual art tests for assessing preferences of design elements. Theoretical concepts like the Maitland Graves design judgment test (1948), will be discussed after which charts and slides will be used to present the various stages in the design of this present visual art test. The presentation will discuss in detail the two-dimensional works of 70 groups of four black on white design units in the test with the full intention of explaining its conception and development.

The presentation will also involve the research method and results collected that support the validity of the test instrument that is being used in a wide cross-cultural study of universal aesthetic preference.

Presenter: Harriet Walker, Baton Rouge, LA
Title: Images of African American Women in Art

Visual images mirror the way reality is perceived by artists who work within a social framework of cultural values and aesthetic conventions. Representation of powerless social groups can reflect one-sided perspectives, stereotypes, and the way the dominant social group wishes to view itself and "others." The history of images in art can help us understand imbedded social notions of class, gender, and racial differences that further construct (or misconstruct) the nature of reality. That is, visual images can function in ways that make socially constructed differences seem natural. The purpose of this research project has been to trace the construction of stereotypes that constrain the everyday lives of African American Women.

This presentation focuses on images of African American women in fine art. It begins with class differences among women in Europe that translated into racial differences among women in the United States. Slides will be used which demonstrate how European artists represented European women and African women, how white American artists represented African American women, and how African American artists, male and female, have represented African American women. Through a historical sequence of art images various social ideologies regarding gender and racial differences will be analyzed.

Presenter: John Howell White, Kutztown University
Title: Concerning Cultural Memory and the Biological Dimensions of Inquiry

Human beings have a uniquely situated capacity to develop concrete experiences into abstract concepts that can be used to interpret concrete experiences for other's across boundaries of time, culture, experience, place, etc. Interpretations of this capacity is an important component of the image people have of themselves, individually and collectively.

Since Darwin, biological models have been unavoidable and powerful forces that inform how people see themselves. These images affect ideas in art, sociology, education, theology, ordinary life, etc. For art educators, how biology informs peoples' understandings of cultural memory is an instrumental force in development of ideas, feelings, and actions related to both works of art and classroom practices. Social Darwinism at the beginning of this century guided not only practices in general education but in art education as well. Remnants of post-Darwinian thinking affected learning theories promoted by Lowenfeld, Piaget Gardner, etc.

Contemporary readings by authors such as Jay Gould have emphasized the role of historical and environmental context and rapid change as operative forces in biology. Others such as Daniel Dennett and Richard Dawkins take on a neo-Darwinian approach. Contemporary artists and critics speak of the inscription of cultural memory upon the body. This paper will be a theoretical and historical exploration of the implications which alternative biological interpretations hold for cultural memory in general and art education in particular.

Presenter: William Wightman, Ohio State University
Title: Controversial Art Imagery and The Assemblage of an Ad Hoc Curriculum

Grounded in the methodological application of conversation analysis, this presentation will explore four distinct components related to art instruction based on the inclusion of controversial photographic imagery in the college art classroom. The first component will illuminate that the presentation of controversial imagery in the art classroom is to order or guide the seeing. The second component identifies the order in which images are presented as a reflection of a gradient of controversy and a moral sequencing of imagery. The third component considers the teacher's assemblage of informal ways of speaking produced by students as an ad hoc curriculum. The final component proposes that as controversial imagery is projected, the interactional domain of the classroom is transformed, resulting in teachers trying to shape or direct the interactions back to familiar ways of instruction. Additional emphasis will be placed on the research of classroom instruction and learning.

Task Force Meetings and General Meetings

Presenter: David E. Burton, Virginia Commonwealth University
Title: Meeting of the NAEA Task Force on Demographic Research

The report on the NAEA Demographic Research Task Force, its projects, and an analysis of the 1995 National NAEA Survey, will be presented. There will be a discussion of future demographic research project proposals and directions.

Presenter: Graeme Chalmers, University of British Columbia
Title: Writing for Studies in Art Education

Editors and advisory board members will discuss effective methods for writing and submitting papers, reviews, and commentaries to *Studies in Art Education.*

This has become an annual event at NAEA conferences. It is always very well attended, and seems to be appreciated.

Presented by Graeme Chalmers, Senior Editor, 1997-99.

Presenter: Kristin Congdon, University of Central Florida
Title: Meeting of the Task Force on Research About Contexts

Task Force members and interested others are invited to discuss current projects and future plans for the Task Force.

Presenter: Karen Lee Carroll, Maryland Institute College of Art
Title: Research Task force On Instruction: Open Meeting

An open meeting of the Task Force to discuss issues and developments related to research on instruction.

Presenter: Lynn Galbraith, University of Arizona
Title: Annual Meeting of the NAEA Research Task Force on Teacher Education

This meeting will serve as the annual meeting of the NAEA Research Task Force on Teacher Education. All NAEA members are encouraged to attend. Task Force Co-Chairs, Lynn Galbraith and Kit Grauer will moderate the meeting. Emphasis will be on the presentation and dissemination of research findings, collaborative research projects, and the Task Force Internet Home Page Site.

Presenter: Jerome Hausman, Evanston, IL
Title: Meeting of the NAEA Research Task Force on Evaluation

Discussion of work now underway in the area of research into evaluation and conceptual issues, systems evaluations, individual student evaluations, and performance evaluations. Planning for future work of the task force.

Presenter: Eldon Katter, Kutztown, PA
Title: NAEA Research Task Force on Curriculum

The NAEA Research Task Force on Curriculum that share findings, or report on progress, of research projects conducted during the past year. The meeting will include time for Task Force members and other interested people to discuss plans for the following year and to consider ways to bridge the gap between research and practice. Funding sources and ways to collaborate will also be discussed.

Presenter: Thomas Brewer, University of Central Florida &
Anna Kindler, University of British Columbia
Title: SRAE /CSEA Affiliate Forum: International Research Issues And Concerns

This forum is jointly sponsored by the Seminar for Research in Art Education (SRAE) and the Canadian Society For Education Through Art (CSEA). The purpose of this event will be to establish a meeting place for open discussion about research issues, concepts, and methods that affect the international community in art education. Such issues might involve the publishing of sensitive findings or the protection of exchange faculty. This event will encourage audience participation in the program to determine which issues are most significant with the intent of forming an international research alliance for art educators associated with NAEA.

Presenter: Douglas Marschalek, University of Wisconsin
Title: Meeting of the NAEA Task Force on Research into Conceptual Issues

A summary of this year's work of NAEA's Commission on Research in Art Education Task Force on Conceptual Issues will be presented concerning the identification and mapping of key issues and concepts for research within a broad framework and specific areas of art education (e.g., curriculum, culture, defining art and art education). Research agendas and committee involvement for the coming year will be outlined. NAEA members interested in information and/or participation concerning issues and conceptual research are encouraged to attend.

Presenter: Michael Parsons, Ohio State University
Title: Michael Parsons Presents the 1997 *Studies in Art Education* Invited Lecture

Each year the editorial board of the *NAEA Issues and Research Journal: Studies in Art Education* elects someone (who is not a member of the board) to give an invited Studies in Art Education Lecture.

In 1997 the address (Changing Times: The Psychology of Art and Art Education) will be presented by Dr. Michael Parsons, Professor of Art Education at The Ohio State University. The session will be chaired by Sally McRorie, Senior Editor of *Studies in Art Education*, 1995-97.

The lecture is a permanent feature of NAEA conventions.

Presenter: Steve Thunder- McGuire, The University of Iowa
Title: Research Session for Graduate Students in Art Education

Fifteenth annual research session for graduate students in art education, and those interested in these advanced study programs.

Doctoral students from universities in North America present overviews of their research to other students, mentors, prospective graduate students and others who may wish to attend. Subsequently, their papers are published in Marilyn Zurmuehlen's Working Papers in Art Education.

Presenter: Enid Zimmerman, Indiana University
Title: Meeting of the NAEA Research Task Force Chairs

This annual meeting of the NAEA Research Task Force Chairs will be chaired by the NAEA Research Commission Chair. Focus will be on how the NAEA Visual Arts Research Program Toward the 21st Century is being implemented. Discussions will emphasize communication and participation by Task Force members, new initiatives, in-process communication, preparation and dissemination of research findings, new directions, and integration of research across Task Forces.

NOTES

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